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Flemish craftsmen, whose art has ever been subjected to the vicious onslaught of hostile invasion.

The value of an exhibition of the character of this one to the craftsman or designer is unquestionable; for the passing impression of beauty that it conveys cannot fail to leave its imprint upon a receptive mind—an imprint that may be deepened by repeated visits to the gallery and may later be reflected in the products of American craftmanship.

Up to the time when the BULLETIN went to press, those who had graciously tendered the treasures of their collections to this exhibition were Jules S. Bache, Mrs. George T. Bliss, Mrs. Albert Blum, Mrs. George Blumenthal, Hon. William A. Clark, Mrs. de Witt Clinton Cohen, Mrs. W. Bayard Cutting, Mrs. Robert W. de Forest, Mrs. Harris Fahnestock, Richard C. Greenleaf, William Milne Grinnell, Miss Marian Hague, Mrs. McDougall Hawkes, Mrs. Arthur Curtiss James, Mrs. Leo Kessel, Mrs. J. Pierpont Morgan, Jr., Mrs. Joseph Pulitzer, Mrs. Herbert L. Satterlee, Mortimer L. Schiff, Mrs. George T. Whelan, and Miss Gertrude Whiting.

THE CONVENTION OF THE AMERICAN FEDERATION OF ARTS IN RETROSPECT

VIEWED in perspective and as an accomplished fact, the Tenth Annual Convention of the American Federation of Arts may be regarded as an unqualified success: as to attendance, as to choice of subjects taken up, as to importance of speakers, and as to interest aroused.

The entire first day, May 15, was devoted to the subject of War Memorials. Charles Moore, Chairman of the National Commission of Fine Arts, distinguished between war memorials of ideal significance purely and those that are to be used as structures for public purposes. This point formed the storm center of discussion throughout the day. Edwin H. Blashfield spoke from the standpoint of color as a factor in memorials; Frederick Law Olmsted considered the park as a memorial; Harold S. Buttenheim favored the memorial community building; and Cass Gilbert advocated renaming landmarks of nature so that these may serve as everlasting monuments to the heroic deeds of the great war. In a paper by Morris Gray, President of the Boston Museum of Fine Arts, read by Edward Robinson, Director of the Metropolitan Museum of Art, the ideal value of the memorial was stanchly upheld. Senator Root was likewise in favor of the ideal memorial; he maintained that art alone can carry on in times of peace that spirit of high idealism which called us into the war. An interesting feature of the discussion was the suggestion of Dr. George F. Kunz in regard to a memorial coinage. This later formed the subject of a resolution of the Federation containing a recommendation to Congress to the effect that the issue of coinage for 1920 or some succeeding year be designed as a memorial to the ideals for which America entered the war. Another resolution bearing on the subject of war memorials was that containing the recommendation of the American Federation of Arts to Congress that in the event that a national cemetery for American soldiers should be established, the National Commission of Fine Arts be given supervision as to both design and execution in regard to this cemetery as a whole, and to all landscape, architectural, and sculptural features in detail.

The morning session on Friday, May 16, was devoted to the plans and purposes of the American Federation of Arts, especially with regard to the development of its work in connection with reconstruction. Robert W. de Forest, President of the Federation, declared that it was the intention of the Federation to inaugurate a nation-wide campaign to make the advantages of traveling collections, as well as other opportunities which achieve the same end, available in small communities that have no museums. Mr. de Forest favored the establishment of small museums in connection with public libraries in all parts of the country. He likewise indicated various public services of the Federation, such as that in regard to the placing of art on the free list in the tariff, the placing of control over designs for honor medals in

the hands of the National Commission of Fine Arts, that in favor of national education and of the passing of the Design Registration Bill by Congress. A group of interesting letters from all parts of the world bearing upon the effectiveness of the work of the Federation were read by Miss Leila Mechlin, Secretary. Oscar B. Jacobson, of the University of Oklahoma, and Rossiter Howard, of the Minneapolis Art Institute, spoke of art in relation to the West, both declaring that the West and Middle West are fertile soil for the teaching of art appreciation, especially if this objective can be approached through the medium of exhibitions relating to the home environment of the people. Allen Eaton, recently appointed field secretary of the American Federation of Arts, outlined the various prejudices toward the arts that have come into existence chiefly because in the popular mind the words "fine art" are not understood, being related too generally to great expense or to unattainable levels of erudition. In connection with this session, the question of the relation of art to aristocracy or to democracy was repeatedly touched upon, some maintaining that art must be aristocratic since aristocracy had produced most, if not all, of the great styles of the past, others asserting that unless art were "democratized" like all other things in our lives, it had no place in America. The final solution seemed to be that while important art undertakings might require large expenditures of money and so seemingly fall within the scope of aristocracy, as we understand that term in this country at present, the appreciation and enjoyment of these objects should be made available in a democratic way to all.

At the afternoon session on the subject of Art and Labor, Henry W. Kent, Secretary of the Metropolitan Museum, speaking on the subject of responsibilities, addressed himself especially to the need for a national American style of art, indicating various types of responsibility—of manufacturers, of dealers, of schools, both special and general, of museums—upon which depends the growth of a national taste which can be made the foundation for such an American style. Mr. Kent justly construed art as a commodity, a product of manufacture, and made it clear that the effective operation of the machine is an absolute necessity for the advance of American industrial art, the machine being the only means for making possible such a dissemination of home furnishings as a large and widely scattered population demands. Above all, he recognized the major premise that good design pays.

Joseph Pennell, etcher, speaking on pictorial publicity, lamented the lack of schools, especially in connection with the graphic arts, and advocated a national school to meet this want. Mr. Pennell declared that out of five or six hundred artists engaged during the war in the making of posters for the Government, only five or six were able to make their pictures in such a way that they could be used without change in the process of reproduction. Gerrit A. Beneker, who painted the well-known poster, "Sure, we'll finish the job," spoke of art as a constructive force, and especially as an agency for making clear to the great labor class many things which in words are misconstrued or poorly stated.

The Saturday session was devoted to Art and the Nation. Dr. Walcott, of the Smithsonian Institution, urged the establishment of a national gallery in Washington, an art museum of the widest scope. F. W. Reynolds, of the Division of Visual Instruction under the Federal Bureau of Education, advocated a national headquarters at Washington through which the effects of national training as an agency for the improvement of citizenship can be distributed to all parts of the country. This speaker emphasized the great need of education among the many adults of foreign extraction now in America.

Thomas Whitney Surette, speaking on music in art museums, emphasized the value of music as an agency for Americanization. He declared the museum the proper place for introducing such an agency, and urged that music be arranged in such a way that all can take part, since musical appreciation results not so much from hearing as from doing. In connection

with this address, David Mannes spoke of the concerts at the Metropolitan Museum, as did also Edward Robinson. Mr. Surette, having compared the fine swing of the artillery song known as the "caisson song" with mincing, popular music, Mr. Mannes also brought out the fact that in the camps the soldiers demanded good music.

The attendance at the sessions of the Convention varied from 301 to 425. There is no doubt whatever that the general subject of war memorials and their adequate treatment from an aesthetic point of view was made to appear in its proper light to representatives from many parts of the country where formerly the problem had not been approached with a real understanding. In addition to the importance of music in museums, the various relationships between art and manufacture and the importance of the work of the Federation in preaching the gospel of art throughout the country, were also brought out by the Convention.

R. F. B.

PORTRAITS OF M. AND MME. LEBLANC BY INGRES

INGRES drew with intense pleasure the graceful figure of Mme. Leblanc, her hands particularly, which were the most beautiful in the world. Twenty studies in the Museum of Montauban have to do with the painted portrait of Mme. Leblanc whose pretty, expressive head faces the spectator, and whose admirable hands are well in evidence. Before painting the arms the artist drew them separately, then together, first uncovered, then with mittens, then again with the right hand on the arm of the Empire chair—the left drawn twice in the position of the portrait, resting on the left leg.

"In like manner Ingres returned several times to the charming visage; a stumped drawing of the head and two rapid crayons of a singular vivacity tell plainly enough of the joy that the work gave him.

"Two studies only relate to the portrait of M. Leblanc seated in a huge arm-chair.

"Mme. Leblanc appears charming in the painted portrait. Her attitude has an easy grace, with a certain pride in the erect head on the lovely uncovered neck. One arm is leaning on the back of her chair; the other stretches out on her knees. One sees entirely the drawing of the hands. The gracious head is framed with her curling hair that a ribbon knotted at the right holds in place. Her dress is half décolleté with puffed sleeves. The indispensable shawl is thrown over the arm of her chair. Flowers have been placed near her on a little round table. The ensemble is exquisite. M. Leblanc is seated sideways in an office chair. His left arm rests on the corner of a table covered with a carpet on which are seen an inkstand, papers, and books. His right hand, resting on his crossed knees, holds a half-open book. His dress is unstudied, his clothes marked by the creases of use. A large neckerchief is about his shoulders. The painter caught him at his work, somewhat lost in reflection. His expression of concentration shows a man absorbed in his researches, his combinations. This personage so preoccupied in the success of his undertakings forms a somewhat sober, even a gruff contrast to the seductive person, smiling, flowered, jewelled, bearing his name, who faces him."



STUDIES FOR THE PORTRAIT OF MADAME LEBLANC BY INGRES

This delightful description of the pair of portraits of M. and Mme. Leblanc by